

## Prehistoric & Pacific Study Sheet & Practice Questions

### Required Works:

1. Apollo 11 stones. Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.
2. Great Hall of the Bulls. Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.
3. Camelid sacrum in the shape of a canine. Tequixquiac, central Mexico. 14,000– 7000 B.C.E. Bone.
4. Running horned woman. Tassili n'Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. Beaker with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.
6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.
7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.
8. Stonehenge. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone.
9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.
10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.
11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

1. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns.
2. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.
3. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.
4. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.
5. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.
6. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.
7. Hiapo (*tapa*). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.
8. *Tamati Waka Nene*. Gottfried Lindauer. 1890 C.E. Oil on canvas.
9. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.
10. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.
11. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

### Vocabulary:

'Ahu 'ula	Post-and-lintel system
Anthropomorphic	Shamanism
Archaeology	Stele / stelae
Cong	Stylized
Henge	Tapa
Lintel	
Mana	
Megalith	
Menhir	
Moai	
Mortise-and-tenon	

## Major Points:

- ❖ Prehistoric art was created before the creation of writing
- ❖ Prehistoric art has been affected by climate change and modern humans' imprint
- ❖ Prehistoric art can be seen in practical and ritual objects (ibex beaker & lascaux caves)
- ❖ The oldest art comes from Africa and/or Asia
- ❖ Prehistoric art concerns itself with both spiritual phenomena and practical earthly matters
- ❖ Human behavior can be seen and understood through looking at these artworks
- ❖ Ceramics were first produced in Asia
- ❖ The people of the Pacific are migrants from Asia who brought ceramic making techniques with them.
- ❖ European cave paintings indicate a strong tradition of ritual
- ❖ Early American objects use natural materials like bone or clay to create ritual objects (Tlilco figures)
- ❖ Prehistoric art is best understood best through studying it in different approaches (historical, anthropological, philosophical)
- ❖ Scientific dating has revealed a lot on the use of prehistoric objects
- ❖ Archaeology increases our understanding of prehistoric art.
- ❖ Basic art historical methods can be used to understand prehistoric art, but our knowledge increases with findings made in other fields.

- ❖ Except for the Easter Is. Moai, which date from the 10th century, most surviving Oceanic art dates from the 19th and 20th centuries
- ❖ The Pacific region is the largest in any geographic area we will study - and because it's so large, the art that comes from the Pacific is often difficult to classify.
- ❖ Art is created using bone, shell, wood, coral, fiber and stone.
- ❖ Australia was populated somewhere around 30,000 years ago. The islands were populated about 4,000 years ago. Europeans began arriving in the 16th century but the largest wave arrived in the 19th century.
- ❖ Some objects symbolize family or clan history while others celebrate history or ancestral spirit and were meant to be destroyed afterwards.
- ❖ Pacific art is influenced by the sea which both separates and connects each island and the people that inhabit them.
- ❖ The Lapita culture began the Pacific pattern of migration Eastward, bringing plants, animals, customs and culture with them. (such as patterns, and the creation of pottery).
- ❖ Shipbuilding and navigation became essential communication lines in the vast distances involved.
- ❖ Pacific art deals with a complex belief system controlled by powerful members (chiefs) of society.
- ❖ Sculptures representing forces in the supernatural world were often wrapped to be protected. One's *mana* or vital force needs to be defended and protected. Sometimes *mana* could represent a whole community.
- ❖ The act of protecting the *mana* through rituals or wrapping is called *tapu*.
- ❖ Each community in the Pacific had a different way of conducting spiritual exercises and commanding a social structure.
- ❖ Pacific arts are performed using costumes, dance, song, masks and cosmetics.
- ❖ Ritual performances each have a different purpose: e.g., celebration, war
- ❖ The act of performance contains the work's meaning. The objects in that performance contain no meaning unless brought to life by the rituals.
- ❖ Rituals and performances often involve exchanging pre-arranged items that have symbolic value.
- ❖ A symmetry of relationships is often sought. Opposing forces, such as gender, are placed within a balancing situation in many rituals.

Sample Multiple Choice Questions:

1. Artists working on prehistoric caves used all of the following tools to create their images EXCEPT:
  - a. scaffolds to reach high areas in a cave
  - b. paints made from ocher and natural materials
  - c. brushes made from human hair
  - d. flat stones used as palettes
  
2. Stylized animal forms appear in all of the following EXCEPT:
  - a. terra-cotta fragment, Lapita, Solomon Islands
  - b. Apollo 11 Stones
  - c. The Ambum Stone
  - d. Camelid sacrum in the shape of a canine
  
3. Prehistoric images of people wearing masks, such as the “Running Horned Woman,” indicate an ancient interest in
  - a. coronation of royalty and a sophisticated power of structure
  - b. a formal hierarchy of religious leaders, including women
  - c. ceremonial centers and designated performers
  - d. ritual presentations in which the participants paint their bodies and dance
  
4. The “beaker with ibex motifs” was found at a site in the city of Susa, indicating that it was used
  - a. as a part of a burial tradition
  - b. in business transactions
  - c. in a domestic setting
  - d. for governmental correspondences
  
5. Many prehistoric works were layered by successive generations of artists over the course of centuries. This is true of all of the following EXCEPT
  - a. Stonehenge
  - b. Lascaux
  - c. Running Horned Woman
  - d. camelid sacrum in the shape of a canine



6. This type of garment is used in which of the following contexts:
  - a. It established a royal lineage by discrediting rivals to the throne
  - b. It linked the wearer to the gods
  - c. It made a connection between the human world and the animal world
  - d. It cast a spell on enemies

7. (also used above image) This garment belonged to:
- Hawaiian royalty
  - Motecuhzoma II
  - King Mishe miShyaang MaMbul
  - Coyolxanhqui
8. The weaving technique used to make tapa requires
- a heating process whereby the fabric is covered with wax and the threads are melted in place
  - the use of silk threads to be woven onto a background of sheep's wool
  - beating soaked strips of treebark into a flat surface to be later woven into a cloth like fabric
  - stitching thread into a premade backing to form a design
9. Prehistoric works from the Pacific, such as the *Ambum Stone*, illustrate the ongoing tradition of using animal motifs that appear in such works as
- the Moai from Rapa Nui
  - Malagan Masks
  - Buk Masks
  - Female Deity from Nukuoro
10. All of the following occurred which caused traditional art making to be abandoned in many parts of the Pacific:
- Colonization by the West
  - Conversion to christianity
  - Electricity was brought to the islands
  - Civil war and famine forced people off islands

Sample Essay Questions:



This jade cong was made in Neolithic China. Its function can be determined from the site it is associated with. Where were these types of congs found? What can be understood about jade congs given their spot? Describe the images done in relief on the cong, *and* interpret their possible meanings.



This is *Tamati Waka Nene* by Gottfried Lindauer. Explain the subject of the painting, and how the painting would have been viewed by contemporaries. Using specific details, analyze how elements of this painting are put together to create a particular image of the sitter. What elements of the work exemplify European influence?